

NEW AGE



RALPH
NADER



R. C. ALLIEN

RED SPOT PRESENTS JOHN CALE AT THE GREAT AMERICAN MUSIC HALL
MAY 3, 1981 BY JERRY LOHMEYER

It's not often that a real "Hall of Famer" comes to Connecticut, but thanks to RED SPOT PRODUCTIONS and the MUSIC HALL; Sunday May 3 was JOHN CALE day. CALE, along with LOU REED, founded the unequalled VELVET UNDERGROUND back before Punk had ever been thought of. The VELVETS were the perfect combination of a fine rock and roll sense (REED) and an ear for rock as an experimental art (CALE). When CALE left the group, it relied solely upon LOU REED'S rock and roll heart, producing the straightforward LOADED LP, in favor of it's "SISTER RAY" forays. So much for history.

JOHN CALE 1981 finds our artist having satiated his past dabblings in modern classic music and the musical possibilities of repetition. His new album is titled HONI SOIT, (c'est francaus for "Evil comes to those who think evil") a relatively commercial attempt for CALE. His MUSIC HALL appearance presented a sampling of HONI SOIT: the title tune.

It was unfortunate that CALE'S performance was so unnecessarily LOUD, for the high volume tended to garble some obviously good musical interplay by his band. Things were such a blare at one point, that the song being played was one big pile of musical Jello (I think it was "PABLO PICCASSO"). As for CALE'S band, sorry, but JOHN only muttered their names. They were all top notch, whoever they were, especially the guitarist.

The positive aspects of CALE'S performance still far exceeded the impediment of his own on stage volume. His calling-card song, "GUTS", was presented in a fabulous, multi-part, structure as opposed to it's bare bones recorded arrangement. This is CALE at his Teutonic, fascist-like best. The group encored with a gripping version of "Ready For War", complete with it's pointed prologue upon the life of a mercenary soldier.

NO MUSIC opened the evening with their uncompromising, nihilistic song stylings. Their directness was a fine compliment for the headlining JOHN CALE.

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LOOK FOR GGL AND THE JABBERS'
RETURN!!!!!!

1980's ROCK AND ROLL GGL AND THE JABBERS
INTERVIEW WITH GG BY ROBERT KENNEY

One of the few bands that refuse to let Punk (not new wave) die is GGL AND THE JABBERS. Their recent show at RON'S PLACE (MAY 9) proved it. The band's music is energetic, raunchy, killer punk rock. New Hampshire's GG has been at it with different musicians since 1977. The current line up is: ALLAN CHAPPLE, bass, ROB BASSO, lead guitar, WARREN SPENCER, rhythm guitar, ROLAND SPENCER, drums, and GG ALLIN, vocals.

GG's unpredictability and outrageousness on stage has caused the band more than a little trouble. "The liquor commissioner banned us from New Hampshire" GG told me. "We've got a big following there so we have to play under assumed names." Why are you banned? "They say we're obscene." What do they think is obscene? I asked. "We swear on stage." GG explained. "The songs are a little dirty. We've got one called 'ASSFACE' and another one called 'GIVE ME SOME HEAD'. The other reason is that people throw stuff, eggs and stuff, at the stage. We've got a police report. They don't understand it's all in fun. In Providence last week we did six songs before they pulled us off stage. People were doing body slams and jumping on us. It's like that in Boston." I asked him if they ever had any serious violence at their shows. "Nothing serious no, it's all in fun."

What is the band's stance? Political or... "Political, not really. We're like the DEAD KENNEDYS, but not as political. It's a sex type stance, sex and violence."

Who are your musical influences? "THE STOOGES, THE MC 5, DEAD BOYS, SEX PISTOLS, and bands like that, particularly THE MC 5."

Tell me about your shows. "If we can't get the audience to participate, we make them react. We get them furious. We pour beer over them. In Providence they were throwing people out of the club. The audience were ripping the band off the stage. Girls get offended, but they still talk about it. Everyone says we have an attitude against women. We're called sexist with the anti-girl songs. But we're not against women."

What do you think about the direction Punk has taken? "We don't care about the trends. People say it's (Punk) outdated, but we're not outdated." GG said. "I can't stand the fashion shit. On stage I wear ripped jeans."

Where have you played? "CBGB's and we'll be playing there again. Buffalo, Albany, New Hampshire and Maine." What's in the future for the band? "We're going to tour with the INSECT SURFERS throughout the U.S."

GG Continued.

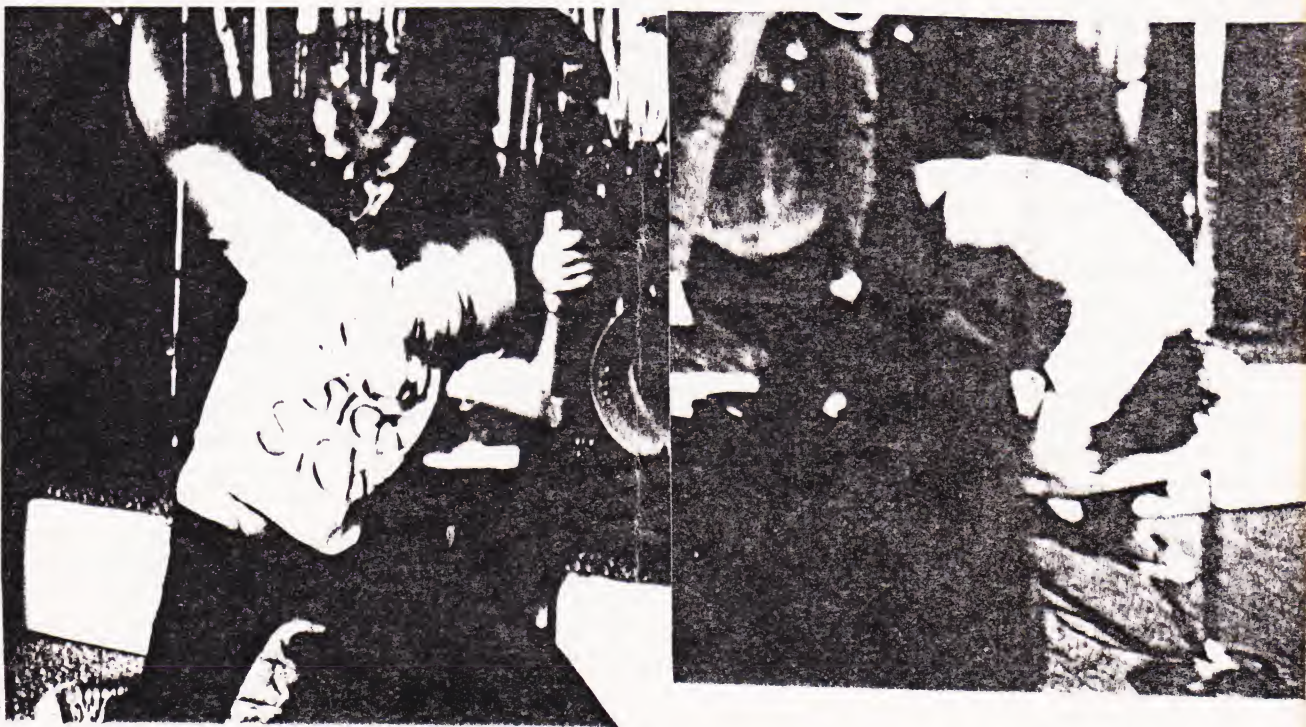
This week (May 11) we're going into the studio to record for an EP that will be out either late summer or early fall.

GENYA RAVEN is getting us some gigs. We had some dates with CHEETAH CHROME (DEAD BOYS). He did some songs with us on stage. That was great."

What is your purpose as a band? "The majority of new wave is commercial. We want to bring it back to, the basics, the gut level where it began. We want to remind people where it began. It's not for the rich." Do you feel that it just went into the wrong direction? "Yeah, it's gone pop. We want it back at the gut level."

The new EP will also feature WAYNE KRAMER and DENNIS THOMPSON who have not recorded together since the MC5. DAVID PEEL will produce it for GENYA RAVEN's POLISH RECORDS. The songs will include: 'GIMME SOME HEAD', 'OCCUPATION' and 'DEAD OR ALIVE'. GGL AND THE JABBERS were invited back to RON'S PLACE, look for it. If you think Punk is dead get out of Macy's and go see GGL AND THE JABBERS.

GG has one album out "ALWAYS WAS ,IS AND ALWAYS SHALL BE" which is on ORANGE RECORDS. It is available for \$5.99 as well as the 'BORED TO DEATH' EP for \$3.00 and the 45 '1980's ROCK & ROLL' for \$2.00 through GG ALLIN 542 Beech St. Manchester, NH 03104. Check if FES TOON'S has any copies of the album left before sending.



THE POODLE BOYS RALPH WALLAZE INTERVIEWED BY ROBERT KENNEY.

I spoke with the POODLE BOYS, particularly RALPH WALLAZE (guitar), at THE JOINT before their show on May 22. The following is the result of that interview.

At first RALPH was upset because of the review of the new band in the first issue, but after I explained that I did not write it we got along fine. "You wanna know why I'm mad? When the first one (NEW AGE) came out, I'll tell you why. I was mad because whoever came and checked out the band, first off it was our first gig and we weren't ready to play, but we had bills to pay." Ralph explained. (Actually it was a later show which was reviewed which someone did point out to Ralph.) "I'm not saying it was good or bad judgement of the band. All I'm saying is that it was incomplete." "Talk to Sue" I told him.

In regards to the new material: "All the new stuff is mine. I write all the material, anytime you hear a new song, I wrote it. I'm not trying to be Joe Cockey, but not one of my songs was mentioned good or bad. All they talked about was 'TEENAGE TRAGEDY' a three chord piece of shit, like the rest of the old POODLE music. That's why JAMIE asked me to join. He wanted to play some real music instead of being some fucking stupid circus people were laughing at. You want to be a gimmick or make music so I said so I said O.K. The POODLE BOYS don't get all fucked up and go on stage anymore. I wanna try to work a lot of harmony into the band. Sure you call it mainstream. You can call it anything you want, but the band is a lot better now."

Do you get problems with people expecting the old band? "People who really knew music liked the band (the new one) alot. At first we had problems, but we also turned alot of heads. POODLE BOYS were a common joke around New Haven. They got alot of good press which they couldn't back up. They just weren't going into the right direction. I'm not speaking for everybody that was in that old band because some of the guys were working hard. They were doing a good job while others were just riding them up. And the free ride was over; that's why it broke up. It came down to either the band is gonna get better or it's gonna fold. Those who could handle something better stayed. Those who couldn't are gone. That may be sounding really cold, but that's the way it is."

I had a band called the SHIVERS and we were approached by JAMIE. I'm not gonna go into detail because I don't wanna hurt anyone's feelings."

POODLE BOYS continued.

"The band is alot better. If you know anything about music then you know it's alot better. I'm not saying the band is great or the best around, but the band is better and is trying to get better. We're working hard.

The old band was stuck in the V position which is a three chord progression, that they would vary and make about ten songs. My stuff is alot more diversified. I try.

When I first read that (review) I thought 'Gee, this is really unfair. They didn't give a fair account of the band, good or bad.' All they did was try and rekindle the fact that we still do a few old classics. Classics, my fucking ass."

What is the purpose of the band, the message? I asked.

"Trying to reach as many people as possible, not just a small sect of idiots. We're trying to go mainstraem. We're trying to be big. We're not selling out. If we wanted to sell out we'd be doing covers right now."

BUDDY interjected: "We keep, the old feeling with new energy."

RALPH "I've got nothing to do with the old band."

BUDDY "I'm talking about the old enthusiasm."

RALPH "The ideals are pretty much the same. Let's do it our own way."

BUDDY "A new direction and a new interest."

Then why keep the name "POODLE BOYS"? I asked. RALPH said "It's tough enough to get an original band together and just go out and try to sell yourself. Nobody wants to know you when your a new band doing originals. They want copy bands. If you want to go out and try to create your own music and go out and do it yourself, you've got everything in your way that you could think of. POODLE BOYS have somewhat of a following. It was JAMIE'S name originally as long as he was in the band. He said 'I invented the name. I got the first band together. Why aren't I allowed to keep the name?' The Who kept the name after Keith died. METHWRECK and ZONE were the biggest part of that band. They always had a kick-ass drive. That's him (pointing to BUDDY). The antics, JAMIE'S very creative lyrically in that respect. All those ideas were good. You'll still see some, but hopefully they'll be done in a fresher way. We're alot tighter now.

We're trying to get big the only way we know how which is be good. We want people to really enjoy themselves." RALPH continued. Hopefully, buy a record when it comes out. I think you'll be very surprised at our new single when it comes out." What label will it be on? I asked. "Not on GUSTAV, we don't know who we'll be on." RALPH said. "I won't go to GUSTAV and sign away my publishing rights."

POODLE BOYS continued.

BUDDY "If you look at the back of those three 45's at the credits it's all the same people. It was a situation where we didn't have to pay for anything, but we had to put up with a lot." Their version of your band? BUDDY "Yeah, exactly. Let's keep it at that."

RALPH continued, "They demand publishing rights to finance your record. I was approached and I flatly refused."

BUDDY "We had a lot of problems with GUSTAV anyway. That 45 was supposed to be out last summer, remember, we were always saying 'yeah it'll be out next week'. We didn't have to pay for anything, but we had to put up with everything."

It was their money so you had to do what they told you?

BUDDY "That's it." RALPH "You got it."

RALPH continued "The band was born the first of the year 81. That first week we were in the studio, for three weeks in TROD NOSSEL we were recording a 16 track. We did about 9 songs and anyone of them is a lot better than that 45. I mentioned that the 45 did seem tame. BUDDY answered, It was the producers that's what I'm saying. With the old band it was not an equal band. It was more or less a few people telling everybody else what it's gonna be and how to look and whatever. While with this band it's four equal parts. If this were the old band I wouldn't even be sitting here because I'd probably be off going to a movie or something, because that's the kind of atmosphere it got to be. I couldn't stand around. I wasn't having any say in anything. It was just the image."

"You just stayed together until the single came out?" I asked.

BUDDY said "That's what happened, but it was a long time coming."

RALPH continued "You can expect good things from the POODLE BOYS in the future. We can only get better." What is the direction of the band I asked. "Power Pop rock and roll"

RALPH said,

"It's really hard to put a name on what we're doing" PAUL

BOYNA said. "Some songs have a reggae influence like

"MULTI-COLLARED WORKER".

"Playing around a lot more" RALPH interjected. "We're concerned with the record end of it. We want to put out a record that can really represent where we're going." "We're working on our third set of originals. We have a new image that is a lot cleaner. What is your image I asked. "We're trying to look like energy, a controlled energy."

Who influenced you musically? "PETE TOWNSHEND, 60's rock and roll."

RALPH said. BUDDY continued, "It's back to the four equal parts. I like surf music which is the 50's. He's (pointing to RALPH) more of the British type thing."

POODLE BOYS continued.

"I'm trying to develop a sound for the band." RALPH continued. "It's still experimental?" I asked. "Sure, I evolve pretty quickly. I get a pile of songs at home that I wouldn't bring to a practice."

"What do you feel is important to mention?" I asked. "What do you want to say?" RALPH "I'd like to see more open ground." BUDDY continued, "I'd like to get rid of the Punk, new wave image where only people come with the slit eye glasses. I don't want a category at all."

(Musically) "A lot more vocal!" RALPH said, "There's a lot more hook to us. I'm going for that never fail formula: a good beat along with a good melody. By the time we're done learning one of my songs I'm bored with it and wanna go on to something else. I hope I always retain that. I keep writing and writing, eventually I want to alternate sets. I wanna be fresh."

"Anything else you want to mention?" I asked. PAUL said "Yeah. Why don't you do this whole interview over?" BUDDY summed up "The new band should be given an incredibly good listen instead of expecting the old band."

"WE WANT
THE KIDS
TO ROCK!"

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THE JOINT CLOSES, BUT RED SPOT CONTINUES! BY ROBERT KENNEY

I spoke to MARK MULCAHY of RED SPOT PRODUCTIONS about the closing of the JOINT and the future of RED SPOT. "The real reason is the lease is up." MARK told me. "So it comes down to either A decide whether other people want to invest in it or B go somewhere else. The building itself is a problem. The ceiling is so low I can't build up a stage. I like to see when I go to a show. I'm hoping the new club will be better with a higher stage."

"Will you still be promoting in the meantime.?" I asked.

"I expect to be doing the WAITRESSES show on June 17, probably at the MUSIC HALL. I'm excited about it. I have to start making money to live on."

"What is in the future for RED SPOT?" I asked. "There might be a RED SPOT TOUR this summer or fall. We'd play college dates too. It would be like the STIFF TOUR. The new club might be called 'THE RED SPOT'. I have a few places in mind, but that's not my side of the business. The next one will serve liquor."

"Will you have a matinee so kids can get in?" I asked.

"Probably, I'd like to have a matinee on Saturdays 12 to 5 or Sunday 12 to 5. I'd like to have the Friday band do a show on Saturday afternoon. I'd really like to have a small 150 seat club that's cheap to run, sell soda and be open 7 to 11, with good bands for kids. Kids, that's what it's all about."

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NOT ENOUGH FOR AN ARTICLE

THE SURVIVORS have broken up. Look for the opening of the ANGORA club. The club is run by people from Ohio who also have an ANGORA club out there. The Cleveland ANGORA features local acts during the week and Punk acts. Hopefully this one will also. TROUPE DI COUPE have broken up and will not be opening for LENNY KAYE on the new day Wednesday June 3. The opening acts will be the "SPECIAL GUEST BAND" and PLUTO. Former MISFIT, BOBBY STEELE, is in a new band called the UNDEAD. THE STRANGLERS are returning to New Haven. The PSYCHEDELIC FURS will also, be playing at Toad's. 999 have cancelled. The new PIASMATICS album features former ALICE COOPER and FLYING TIGER drummer NEAL SMITH, the album is called BEYOND THE VALLEY OF 1984. Other new releases include: RICHARD STRANGE's 12 inch called INTERNATIONAL LANGUAGE, The UNDERTONES LP, POSITIVE TOUCH, 9 BELOW ZERO's LP, DON'T POINT YOUR FINGER, SYL SYLVAIN AND THE TEARDROPS. ROBERT QUINE (former VOID OIDS) and JODY HARRIS'S ESCAPE. THROBBING GRISTLE's DISCIPLINE. GANG OF FOUR's SOLID GOLD and the STRANGLERS' MENINBLACK have both been released domestically. FLESH EATERS' NO QUESTIONS ASKED. COMATEENS' CALL ME. X's new album WILD GIFT. IGGY's new album is out on import but is not available at press time. The new ROGER C. REALE EP, "CLOUT" is on FM stations on both coasts and is selling well. The band have also added a new member: ERIC CATCHCART on sax. The GUSTAV compilation album will not be released for at least another ten weeks. The new drummer for PUBLIC IMAGE LIMITED, for live dates anyway, is GINGER BAKER. KRAFTWERK have returned and have a new album on Warner Bros. called COMPUTER WORLD as well as a new single on luminous vinyl.

For the record, this issue of THE NEW AGE MUSIC MAGAZINE is .free.

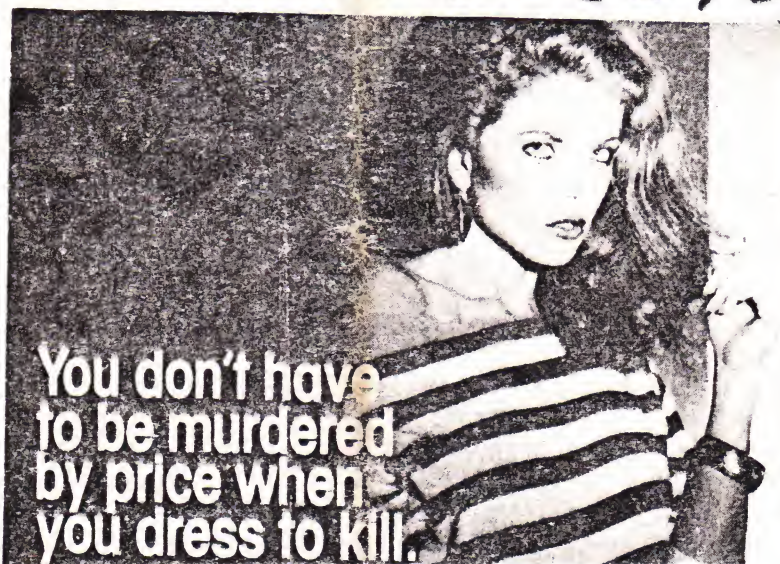
This Sunday WYBC radio will feature a show sponsored by RON'S PLACE from 12 to 3. The show will feature bands that have played at RON'S PLACE including: The SAUCERS, THE POODLE BOYS, PANIC SQUAD and The FAST. A clothing store in Stratford called BONNIE AND CLYDE now fetures men and womens Punk and New Wave clothing. The store is located in the Dock Shopping Center, exit 33 off of the Turnpike. PIL'S FLOWERS OF ROMANCE is also available on domestic.



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